

COURSES: SPRING 2002

70200

M, 11:45 a.m. - 1:45 p.m.

Novelistic Ethnography and Ethnographic Novels

Prof. Gerhard Joseph

With a contemporary South African novel (Coetzee's *Waiting for the Barbarians*) as an outer frame, this course will attempt to read a variety of nineteenth-and twentieth-century "realist" literary texts (mostly novels) through the lens provided by an emerging "realist" critical ethnography (E. B. Tyler, George Stocking, Jr., James Clifford, Clifford Geertz, Christopher Herbert, Mary Douglas, Karen Knorr-Cetina, Donna Haraway, Sandra Harding, Trinh T. Minh-ha, et. al.)-a body of work that has greatly expanded the sense of what kinds of texts may be called "ethnographies." One particular aim will be to track the emergence and interrelation of a pair of crucial ethnographic terms-"culture" and "participant observation" (or, more recently, Sandra Harding's "standpoint epistemology")-in pre-professional, pre-disciplinary forms of writing that helped establish the generic conventions by which distinct cultures and sub-cultures came to be represented in modern times. A particular question arises from this consideration -one that many nineteenth-century texts, both literary and theoretical, seem to address: what are the possibilities and limitations of "auto-ethnography" (the authoritative description of a culture by insiders)? We will also consider the relationship between "ethnography" (which aims to describe distinct cultures) and what might be called "sociography" (which engages with "social problems" arising in changing modern societies). To what extent are these two textual modes separable and to what extent reconcilable? Requirements: an oral report and a term paper.

Primary literary texts chosen from the following list: *London Labour and the London Poor*, *Culture and Anarchy*, *North and South*, *Mary Barton*, *Conningsby*, *Idylls of the King*, *Cranford*, "Address to the Workingmen" in *Felix Holt*, *Oliver Twist*, *Bleak House*, *The Woodlanders*, *The Voyage of the Beagle*, *Barchester Towers*, *New Grub Street*, *King Solomon's Mines*, *The Blithedale Romance*, *Barchester to India*, *The God of Small Things*, *Wide Sargasso Sea*, *The Age of Innocence*, *Foe*.

70600

M, 2:00-4:00 p.m.

Chaucer, Exclusive of the Canterbury Tales

Prof. Glenn Burger

In this seminar we will read the poetry written by Chaucer before the *Canterbury Tales*, focusing in particular on *The Book of the Duchess*, *The Parliament of Fowls*, *The Legend of Good Women*, and *Troilus and Criseyde*. We will also examine the role this poetry played in "translating" a Continental and courtly tradition-drawing as it does on the work of Machaut and Froissart, Alan of Lille, and Boccaccio-and consider the relationship of Chaucer's "courtly love" poems to the fraught political landscape of Court and City during the early reign of Richard II. The seminar will draw on a variety of theoretical approaches-cultural materialist, gender, queer, and postcolonial-in order to explore the complex possibilities offered by these texts' interactions with their cultural moment and ours.

Requirements for the course will include 1 or 2 brief seminar presentations and one 20 page paper.

72000

T, 2:00-4:00 p.m.

Renaissance Poetry

Prof. Martin Elsky

A survey of sixteenth and seventeenth century lyric poetry. Emphasis on text, context, and critical approach. Two themes that will be stressed are one) print and manuscript circulation of poetry; and two) the development of privacy. We will consider the shift from amateur writing to professional authorship, the changing means of production and circulation of texts, and the use of literary writing to negotiate one's place in society. We will also consider how a new sense of the public realm in turn spawned the poetic articulation of privacy. Of special interest will be the way literary works reflect public and private architectural spaces, including religious introspection, sexual intimacy, and the idea of the home. Readings will include Wyatt, Sidney, Wroth, Spenser, Donne, Herbert, Jonson, Lanyer, Marvell.

74100

T, 2:00-4:00 p.m.

Readings in Romantic Poetry and Prose

Prof. Joshua Wilner

This course will offer a broad survey of British Romantic poetry and prose, with a particular emphasis on lyric poetry and Romantic poetics. Writers studied include: Blake, W. Wordsworth, D. Wordsworth, Coleridge, Byron, P. Shelley, M. Shelley, and Keats. While there will be some reading in the secondary literature, class discussion will focus on close reading of specific texts, with due attention to historical and biographical context. Throughout our reading and discussion, we will be exploring questions about the relationship between subjectivity and language in Romantic literature and the relationship of Romantic writing to the cultural transmission of patriarchal authority.

Requirements: Requirements: for 4 credits - one short (3 to 5 page) paper keyed to class discussion and one long (15 to 20 page) paper; for 2 credits - one 5 to 7 page paper.

Text: The Longman Anthology of British Literature (The Romantics and Their Contemporaries) edited by David Damrosch, Peter Manning, and Susan J. Wolfson, ISBN: 0321067657.

N.B. This is the stand-alone "Romanticism" portion of a two volume Norton-style mega-anthology. You can buy volume two of the larger anthology (which includes all of the material in the Romanticism anthology), if you prefer, but the text I will be "ordering" through the virtual bookstore is the stand-alone Romanticism text.

74400

W, 4:15-6:15 p.m.

Victorian Literature and Art in the 1850s

Prof. Donald Stone

The 1850s, according to historians, marked the highpoint of Victorian England: the Crystal Palace exhibition symbolized English power at its peak. The literature of the 1850s, however, reveals another England, one fearful of instability (as seen in Dickens's novels and Tennyson's poetry), yearning for order (as seen in Trollope's Barchester novels or in the pastoral novels of Gaskell and Eliot), and recognizing new forces at work (Mill, Ruskin, and, above all Darwin). It was also a singularly important decade for women's voices: Christina Rossetti, Elizabeth Barrett Browning (Aurora Leigh), Charlotte Bronte, Elizabeth Gaskell (Life of Bronte), and George Eliot. The reading list will be drawn from the wealth of masterpieces written during the decade: the poetry of Tennyson (In Memoriam, Maud, the first Idylls of the King), Browning, (Men and Women), and Arnold (Empedocles on Etna and Other Poems); the novels of Dickens, Bronte, Eliot, Trollope, Thackeray; the prose of Newman (The Idea of a University), Mill (On Liberty), Ruskin, Carlyle, Darwin (Origin of Species). Attention will also be paid to the arts of the period: the 1850s was the decade of the Pre-Raphaelites and the emergence of William Morris. Each student is responsible for an oral report and for a term paper in which some aspect or author of the 1850s is examined. It is hoped that students will look at a historical account of mid Victorian England: e.g. Asa Briggs's The Age of Improvement, K. Theodore Hoppen's The Mid-Victorian Generation, or G. M. Young's Victorian England: Portrait of an Age.

Required texts:

Anthology of Victorian Poetry (e.g. William Buckler, ed., The Major Victorian Poets: Tennyson, Browning, Arnold)

Elizabeth Gaskell, Cranford (Penguin or other edition)

John Ruskin, "The Nature of Gothic" (from The Stones of Venice)

John Henry Newman, The Idea of a University

William Makepeace Thackeray, The Newcomes (Oxford World Classic)

Charles Dickens, Little Dorrit (Penguin)

Anthony Trollope, Barchester Towers (Penguin)

George Eliot, Adam Bede (Oxford World Classics)

John Stuart Mill, On Liberty

Charles Darwin, The Origin of Species

74800

Th, 6:30-8:30 p.m.

Before the American Renaissance: Culture and Society in the New Nation, 1780-1840

Prof. William Kelly

This course will examine American cultural expression in the decades between the Revolution and the American Renaissance. The intellectual and artistic range of the period is extensive, and our scope will be correspondingly broad. Among the topics we will address are the following: national originality and the anxiety of cultural influence; postcoloniality and transatlantic negotiation; gender, class and the conflicting legacies of the revolution; multiculturalism and the

representation of racial and class differences; history, natural history and the delineation of American landscape; the crisis of cultural authority and the construction of subjectivity; republicanism, democracy, and the emergence of a market economy. Texts include Jefferson's Notes on the State of Virginia; The Life of Olaudah Equiano; Benjamin Franklin's Autobiography; Crèvecoeur's Letters from an American Farmer; Susanna Rowson's Charlotte Temple; Hannah Foster's The Coquette; Charles Brockden Brown's Arthur Mervyn; The Journals of Lewis and Clark; The Journals of John James Audubon; Alexis de Tocqueville's Democracy in America; Washington Irving's The Sketch Book; James Fenimore Cooper's The Last of the Mohicans; Lydia Maria Child's Hobomok; and William Apess's A Son of the Forest. One paper; one oral report.

749001

Th, 2:00 - 4:00 p.m.

American Renaissance

Prof. Neal Tolchin

When F.O. Matthiessen's American Renaissance (1941) set the canon for this period (Ralph Waldo Emerson, Henry Thoreau, Nathaniel Hawthorne, Herman Melville, and Walt Whitman), this moment in American literary history took focus as the most exciting, richly subversive, and central one. What is most characteristically American about our literature flows from Emerson, many scholars contend. The first goal of this course is to ground the student in key works by these writers and to trace the history of critical response to their work. The second challenge of the course is to tell the story of how the work of the canonical writers is being reread in the context of the scholarship rediscovering the voices of mid-19th century American women (Margaret Fuller, Louisa May Alcott and Harriet Beecher Stowe), African Americans (Frederick Douglass and Harriet Jacobs), and Native Americans (William Apess). Emphasis will be placed on recent critical approaches to the period. Students will be responsible for both oral reports on recent critical texts and a term paper (20pp.); a workshop will be held toward the end of the semester in which ideas for this paper can be tried out. The class will be run as a seminar with an emphasis on student participation, so attendance and preparation are crucial. Students are advised to read Russell Reising, *The Unusable Past: Theory and the Study of American Literature* (Methuen, 1986) before the first class.

75200

Th, 2:00-4:00 p.m.

African American Literary and Cultural Criticism

Prof. Robert Reid-Pharr

This seminar will introduce students to some of the more significant of recent critical and theoretical trends within the study of African American literature and culture. Participants in the seminar will be asked consistently to wrestle with the question of whether or not it is possible to produce a specifically black literary criticism. In relation to this question we will read a number of authors who seriously challenge our ability to utilize race as a critical category. We will also, however, be equally concerned with understanding how one might best define what has come to be known as the Black American literary tradition. Thus, the students who will be best served by this course are those who possess at least a basic knowledge of both nineteenth and twentieth

century Black American writing. Questions of "black" corporeality, gender and sexuality will figure prominently in the course. In particular, participants will be asked to think through the manner in which developments in Feminist Studies, Gay and Lesbian Studies, Ethnic Studies and American Studies impact African American literary and cultural critique. Students will be asked to write several short papers during the course of the semester. They will also do at least one in class presentation. Authors whom we will examine include: Paul Gilroy, Saidiya Hartman, John McWhorter, Hazel Carby, Robert Reid-Pharr, Henry Louis Gates, Claudia Tate, Philip Brian Harper, Manthia Diawara and Anthony Appiah.

75200

M, 6:30-8:30 p.m.

African American Survey, Part II

Prof. James de Jongh

This course will attempt to survey the literary terrain of African American modernity, that is the period between Booker T. Washington's Atlanta Exposition Speech in 1895 and the death of Washington's nemesis, W.E.B. Du Bois, on the very same day that Martin Luther King, Jr. delivered his famous "I Have a Dream" oration at the March in Washington in 1963. In the decades between, three generations of "modern" black writers explored a range and variety of new options and changing forms of literary sounding in order to evoke and express the changing experiences and evolving concerns of Americans of African descent. While this period of literary modernism in African American culture corresponds roughly with the natural life span of Langston Hughes, Zora Neale Hurston and the other writers of the Harlem Renaissance, any study of the innovative soundings of literary modernism in African American literature also must include the earlier efforts of Charles Chesnutt, Paul Laurence Dunbar, Pauline Hopkins and James Weldon Johnson, and the later achievements of Richard Wright, Ralph Ellison, Gwendolyn Brooks, Robert Hayden, Melvin B. Tolson, and James Baldwin. Understanding the distinction between these modernist writers and the post-modern, post Civil Right Movement generation of the Black Arts Movement also will be among the objectives of this seminar.

77100

M, 4:15-6:15 p.m.

The Rise of the Novel

Prof. David Richter

During the "long eighteenth century" (1660-1830), most of the major innovations in both subject matter and narrative technique take shape. At its beginning the art of fiction often involves the close imitation of true narratives, while at its end fictional narrative both competes with and contributes to the writing of historical narrative. Throughout the period, form (in the sense of aesthetic ideology) exerts intense pressure upon content, while content (the social and sexual conflicts of the period, along with the growing force of nationality) exerts a counterpressure upon literary form. We shall read some of these most important canonical texts within and against the culture that formed them, a culture that took its own shape, at least in part, from the rise of the novel.

In addition to exploring the narratives of the eighteenth century, we will also explore another set of narratives, the works of literary history in which scholars from the past fifty years have attempted to explain the origins of the English novel. Ian Watt's *The Rise of the Novel* (1957) was the master narrative against which recent literary historiographers have staged their own histories, including Michael McKeon, Ralph Rader, Lennard Davis, Catherine Gallagher, Nancy Armstrong, and Margaret Doody. We shall also be examining essays from *The Rise of the Novel Revisited*, the special issue of *Eighteenth-Century Fiction* published last year.

PRIMARY TEXTS:

Aphra Behn, *Oroonoko, or The Royal Slave*, 1688.
Eliza Haywood: *Love in Excess*, 1719
Daniel Defoe, *The Fortunes and Misfortunes of Moll Flanders, etc.*, 1722.
Samuel Richardson, *Pamela, or, Virtue Rewarded*, 1740.
Henry Fielding, *Joseph Andrews*, 1742.
Laurence Sterne, *The Life and Opinions of Tristram Shandy, Gent.*, 1760-67.
Horace Walpole, *The Castle of Otranto* (1764).
Frances Burney, *Evelina* (1777).
William Godwin, *Things as They Are, or Caleb Williams*, 1794.
Maria Edgeworth, *Castle Rackrent*, 1800.
Walter Scott, *Waverley* or *'Tis Sixty Years Since*, 1814.
Jane Austen, *Mansfield Park*, 1815.

SECONDARY TEXTS:

Ian Watt: *The Rise of the Novel* (1957)
Ralph Rader: "Defoe, Richardson, Joyce, and the Concept of Form in the Novel" (1974) and other essays.
Lennard J. Davis: *Factual Fictions: The Origins of the English Novel* (1983).
Michael McKeon: *The Origin of the English Novel* (1987).
Nancy Armstrong: *Desire and Domestic Fiction* (1987).
Catherine Gallagher: *Nobody's Story: The Vanishing Acts of Women Writers in the Marketplace 1670-1820* (1995).
Margaret Doody: *The True Story of the Novel* (1997). David H. Richter (ed.) *Ideology and Form in Eighteenth-Century Literature* (1999).

79001

Th, 4:15-6:15 p.m.

Memory and Imagination: Composing Memoir

Prof. Sondra Perl

Writing in the aftermath of the World Trade Center attack, Robert Stone tells us, "The power of narrative is shattering, overwhelming. We are the stories we believe; we are who we believe we are. All the reasoning of the world cannot set us free from our mythic systems." In this seminar, we will explore mythic systems -- our own and others' -- with a desire to discover both how we've been shaped by the stories we've been told and how we use language in the service of our own story-telling. In other words, we will be examining notions of truth and falsity and of memory and imagination, while reading and writing memoirs. The reading list, developed

collaboratively over the fall semester, already includes but will not be limited to the following: Alicia Partnoy, *The Little School*; Mary Karr, *Cherry*; Lauren Slater, *Lying*; Edward Said, *Out of Place*; theoretical readings will be drawn from Eliot, Proust, Barthes, Morrison, Kazin, Freeman, Benstock, Caruth and Henke. Each student will be responsible for selecting a theoretical frame and describing how it relates to a particular memoir under discussion; we will make extensive use of BlackBoard, posting, between weekly classes, responses to readings and to issues that arise during the class; but the bulk of our time will be devoted to drafting, responding to and revising autobiographical sketches or pieces of memoir written by class members.

79500

Theory and Practice of Literary Scholarship and Criticism (Intersession Course)

Prof. David Greetham

This revised version of the required U795 course has been prompted by student requests to broaden its scope and to respond to the current ideological, methodological, and conceptual issues involved in the study of "English" as a discipline. Accordingly, the course is now offered in a four-part structure: 1) The historical, institutional context of the discipline, with special attention to the current "culture wars" and the place of "English" within contemporary concepts of interdisciplinarity. Readings might include Eagleton, "The Rise of English," and short selections from such works as Graff, *Professing Literature*, Leavis, *The Living Principle: English as a Discipline of Thought*, Dickstein, *Double Agent: The Critic and Society*, Bromwich, *Politics by Other Means: Higher Education and Group Thinking*, Bolton (ed), *Culture Wars*, and Greenblatt & Gunn, *Redrawing the Boundaries: The Transformation of English and American Literary Studies*. 2) Archives & Bibliography. Possible selections from Altick & Fenstermaker, *The Art of Literary Research*, Werner (ed.), *The Poetics of the Archive*, Derrida, *Archive Fever*, Gurr (ed.), *The Text as Evidence*, Grafton, *The Footnote: A Curious History*, Wellek and Ribeiro (eds.), *Evidence in Literary Scholarship*, Martin, *The History and Power of Writing*, Manguel, *A History of Reading*, Willinsky, *Empire of Words: The Reign of the OED*. This section would not just emphasize the practical problem of use of archival material, but also the political and ideological principles behind archival organization and access. 3) Textuality. Concepts of textuality in literature & culture. Possible readings might be selections from Genette, *Paratexts*, Chartier, *Forms and Meanings: Texts, Performances and Audiences from Codex to Computer*, Landow (ed.), *Hyper/Text/Theory*, Greetham, *Theories of the Text*, McGann, *The Textual Condition and A Critique of Modern Textual Criticism*, Tanselle, *A Rationale Of Textual Criticism*, Ezell & O'Keefe (ed.), *Cultural Artifacts and the Production of Meaning: The Page, the Image, and the Body*, Mitchell, *Iconology: Image, Text, Ideology*, Parker, *Flawed Texts and Verbal Icons: Literary Authority in American Fiction*, Hall, *Cultures of Print: Essays in the History of the Book*, Levinson, *The Soft Edge: A Natural History and Future of the Information Revolution*. 4) Theoretical Context: Implications of theory for scholarly and academic work. Possible readings might include selections from Mitchell, *Against Theory*, Eagleton, *Literary Theory*, Arac and Johnson, *Consequences of Theory*, Krieger, *The Institution of Theory*, Connor, *Theory and Cultural Value*, de Man, *The Resistance to Theory*, Moxey, *The Practice of Theory*, Fish, *Doing What Comes Naturally: Change, Rhetoric, and the Practice of Theory in Literary and Legal Studies*, Miller (ed.), *The Poetics of Gender*, Bhabha, *The Location of Culture*, Gates (ed.), "Race," *Writing, and Difference*, Said, *The World, the Text, and the Critic*, Hutcheon, *A Poetics of Postmodernism*. Students taking this new version will thus be introduced to the social,

cultural, and ideological context in which their specialized studies will be positioned and will also be given an overview of both the methodology of research and its implications for the discipline. I emphasize that the readings listed here for each part are only suggestions: we will certainly not read them all, and only designated parts of those selected.

Requirements: Preparations for all class discussions and several in-class presentations. The final paper is similarly flexible: students may produce one of three possibilities--a scholarly "edition" of a short work embodying the textual principles discussed in the course; an introduction to such an edition or collection of works, focusing on the archival and other cultural issues involved; a critical essay founded on the archival, bibliographical, and textual approaches explored. I am also open to other methods of integrating the "scholarly" and "critical" components of the course.

Organization: I will be teaching the "intensive" intersession version of this course during the month of January 2002, and the usual semester-long version will be given in the Spring. The alternatives present obvious advantages and disadvantages: in the intersession version we complete the course before the semester proper has begun, thus freeing up students to take a full roster of "regular" courses during the Spring, and because the intersession course is officially a "Spring" offering, students have the whole of the Spring semester to complete the final paper. Moreover, January is "bibliography" month in New York, and I have usually managed to get some of the leading visiting archivists, bibliographers, editors, and textuists to participate in the intersession class: students will thus be able to interrogate some of those authors they have read. And, because we meet often and for extended periods, students have usually found that there is a greater narrative impetus to the intersession version, and a greater sense of "group" interaction (to this end, it is my understanding that we will be using "Blackboard" in addition to the usual e-mail contacts, so that "conferencing" of the projects will be facilitated). The main disadvantage is, of course, that we have to devote pretty much the whole of January to completing this required course: that has usually meant meeting twice a week (normally Tuesdays and Fridays) for three hours, with an introductory organizational meeting held at the end of the Fall semester. The balance in the intersession version is therefore more toward reading and preparation for discussion than in actual archival work in local libraries, which can be done with more leisure and lead time in the conventional semester-long version. I am available to discuss any other aspect of these choices (dcgreetham@aol.com).

79500

W, 2:00-4:00 p.m.

Theory and Practice of Literary Scholarship and Criticism

Prof. Norman Kelvin

The course relates textual scholarship to post-modern literary and cultural theory, and includes readings from Bakhtin, J.L. Austin, Derrida, Foucault, Baudrillard, Kristeva, Eagleton, Jameson, Greenblatt, Sinfield, Gates, Deleuze and Guattari, and Morrison. These are context, and within it we explore textual criticism and scholarly editing, focusing on questions that have to be answered when anyone chooses a version of a text for a scholarly purpose -- e.g., for writing a dissertation. Positions taken by Greetham, McGann, and Tanselle, our representative textual scholars, will get special attention, but the question at all times will be, how does textual scholarship -- choosing or making a copytext.-- relate to the literary interpretation we employ

today? For the student's term project, one choice will be to prepare a critical edition of a short poem (what is meant by a "critical edition" will be explained) and to provide a reading of the poem that reflects the student's own interpretive approach. Another option will be a research paper that assesses textual scholarship's compatibility with a cultural theory of special interest to the student who chooses to write such a paper.

80200

T, 6:30-8:30 p.m.

Hotel Women: Stein, Rhys, Colette F. Chopin, and Others

Prof. Wayne Koestenbaum

This seminar is the third in a series exploring intersections of literature, music, and performance (the previous two were "Ear Training" and "Minor Moderns"). In addition to writing a final essay, each student will give an in-class performance--be it recitation, drama, dance, music, or multi-media event. We will provisionally define "hotel woman" as a fugitive sensibility or character, designated feminine, reprieved from the rigors of fixed address. The semester's authors have not always lived in hotels, but their works illustrate the ecstatic liabilities of hotel consciousness, including transience, shiftlessness, languor, depersonalization, sitting, despondency, trance, effeminacy, drift, boredom, satiety, repetition, retirement, imprisonment, hypersexuality, prostitution, shame, and addiction. We will read essays (Heidegger, Kracauer, Bachelard, Koolhaas, Benjamin) exploring the poetics of hotels, and of consciousness thrown into a hotel; we will study the work of visual artists, including the dollhouse photos of Laurie Simmons and the hotel collages of Joseph Cornell; we will read prose by Gertrude Stein, Colette, Jean Rhys, Willa Cather, Joan Didion, Elizabeth Hardwick (*Sleepless Nights*), and Marie Redonnet (*Hôtel Splendid*), and poetry by Stein, Guillaume Apollinaire ("*Hôtels*"), John Ashbery (*Hotel Lautréamont*), and Elizabeth Bishop; and we will see a few films, perhaps Greta Garbo's *Grand Hotel*, Ida Lupino's *Ladies in Retirement*, or Little Edie Bouvier Beale's *Grey Gardens*. The course's musical component centers on Frédéric Chopin, and emphasizes his work's embodiment of the hermaphrodite, the has-been, the miniature, the foreigner, and the fairy. We will pay attention to the literary hauntings of Chopin's characteristic forms (small rooms, single-occupancy): nocturne, impromptu, waltz, mazurka, scherzo, ballade, prelude. We will read selections from Chopin's correspondence, and musicologist Jeffrey Kallberg's *Chopin at the Boundaries: Sex, History, and Musical Genre*. Additionally, in our quest to valorize the tiny, the out-of-date, and the wrong, we will listen to salon music (call it "hotel music") by such composers as Fanny Mendelssohn-Hensel, Serge Rachmaninoff, Amy Beach, Deodat de Severac, Federico Mompou, Gabriel Fauré, and Francis Poulenc. (Footnote: the subtitle of this sometimes Francophilic course is secretly "A Theory of Pleasure.")

80200

W, 6:30-8:30 p.m.

20th Century Poetry

Prof. Grace Shulman

In this period, dramatic changes enlivened the arts, and especially poetry. Beginning in 1912, rhythm, imagery, and verse structure were challenged and redefined, predominantly by Ezra Pound. Poetry was charged with a tension between the watchwords "Make it New!" and echoes

of the distant past. Besides the impact on craft, new themes grew into focus, such as the metropolis, the real world and its ironic relation to remote beauty. This course will explore some beautiful poems of the period: the lean, vivid lines of the Imagist school; the great work of Robert Frost, Wallace Steven, William Carlos Williams, T. S. Eliot, Marianne Moore, H. D., and Pound.

80400

W, 4:15-6:15 p.m.

The Lyric Essay

Prof. Wayne Koestenbaum

This course is an introduction to experimental critical writing: in lieu of a final paper, students will write, every week, a brief (two-page) lyric essay. The seminar aims to help students develop their styles and to uncover the rhetorical possibilities traveling under the name "essay."

(Experimenting with unusual forms may ease the later process of writing a dissertation, itself an exercise covertly incorporating play-acting, fictiveness, and lyricism.)

What is a lyric essay? Often autobiographical, it reveals an idiosyncratic personality, obsessively attends to its own unfolding, and trespasses on the territory of fiction. We will read examples by a range of writers, including some of the following: Kenko, Sei Shonegon (*Pillow Book*), Michel de Montaigne, Thomas de Quincey (*Confessions of an English Opium Eater*), Henry David Thoreau, Walter Pater, Marcel Proust ("On Reading"), Virginia Woolf, Zora Neale Hurston, Michel Leiris (*Scratches*), Fernando Pessoa (*The Book of Disquiet*), Rainer Maria Rilke (*The Notebooks of Malte Laurids Brigge*), Simone Weil, Marianne Moore, Roland Barthes, James Baldwin, Susan Sontag, Hilton Als (*The Women*), Jean Stafford (*A Mother in History*), Francis Ponge (*Soap*), Jorge Luis Borges, Anne Carson, Lynne Tillman (*The Madame Realism Complex*), Avital Ronell, Teresa Hak Kyung Cha (*Dictée*), Joe Wenderoth (*Letters to Wendy's*), Sara Suleri (*Meatless Days*), and Duncan Smith (*The Age of Oil*). And more!

80600

T, 11:45 a.m. - 1:45 p.m.

Transnational Literature and Theory

Prof. Peter Hitchcock

"...if culture laid the basis of the nation-state, it now threatens to scupper it" Eagleton

What does it mean to talk of "transnational" literature and theory? What connection does this moniker have to the aesthetic predilections and consummate taste of cosmopolitanism? Is it a marker of world citizenship, or does it measure the somewhat more suspect circulation of cultural import/export? How well does literature travel? How fluidly does theory cross borders? Is the logic of transaction the same for both? Indeed, is one merely a symptom of the other? Is the "trans" in translation the "trans" in transnationalism? What is the status of nation for literature and theory in an age of transnationalism? And, finally, is transnationalism a synonym for globalization or does it offer an alternative logic to that devoutly-wished embrace? This course will consider the claims of the transnational on literary study both by considering the macrological concerns that are its possibility and key examples of literature and theory that

develop, complicate, and challenge its governing ideas. One of the aims is to question the national/transnational binary in literary analysis that renders the nation itself the common denominator of cultural critique; another is to consider what happens to world literature when it becomes a material force.

80700

W, 4:15-6:15 p.m.

Medieval Welsh

Prof. Catherine McKenna

This course introduces the student to Middle Welsh and its literature. It includes a survey of Middle Welsh grammar, reading and translation of the First Branch of the Mabinogi, and discussion of the scope of medieval Welsh verse and prose in its European and insular contexts from the sixth through the fourteenth century. Additional readings may be added to meet particular student interests. In addition to weekly translation assignments, there will be a midterm and a final examination. Required texts: D. Simon Evans, *A Grammar of Middle Welsh*, and R.L. Thomson, ed., *Pwyll Pendueic Dyuet*. Both published by Dublin Institute for Advanced Studies, and available from Books for Scholars at or Celtic Studies Publications, (781) 398-1834. Recommended: Patrick K.Ford, trans. *The Mabinogi and Other Medieval Welsh Tales* (U California Press), available from the same sources.

80700

Th, 6:30-8:30 p.m.

The Medieval World in Travel Narratives, Geographies, and Maps

Prof. Scott Westrem

Near the end of the 1300s, John Gower observed that the English and the Germans were subject to lunar influence, which cause them to "travaile in every lond," their international journeys a result of the effect on them of the inconstant moon. In this seminar we will have cause to acknowledge that interest in parts of the world outside Europe was not limited to people in the north and west. The principal goal of this course, which will focus on writings from between 1200 and 1450 is to develop a sense of how and where Europeans traveled, what they imagined the world to look like, and who they thought they shared it with. Primary source readings will include reports by the intrepid Franciscans John of Plano Carpini and William of Rubruck, who went to the court of the Great Khan in the mid-1200s; the *Description of the World* (*Divisament dou monde*) attributed to Marco Polo (c. 1298); pilgrimage narratives and a description of the Holy Land from the great period of tension and change between 1280 and 1340; the *Book of John Mandeville*, from c. 1360 (in the Middle English "Cotton" Version); the "fake" travel book by Johannes Witte de Hese (c. 1391); geographical writings by Honorius Augustodunensis and Roger Bacon; and maps, including the largest surviving traditional exemplar (from the 1290s), which hangs in Hereford Cathedral. We will also pay close attention to theoretical concerns, including the matters of alterity and the "Other," what might be called pre-colonialism, explanations for wonders and monsters, and the integrity (and reliability) of the text. The seminar's purpose is to gain a fuller appreciation for more traditional texts that describe the world or travel in it (Chaucer is an obvious example).

Class requirements will include three two-to-three-page reaction papers (on specific readings), a term paper approximately fifteen pages long), and a short (five-to-seven minute) seminar presentation.

80900

T, 4:15-6:15 p.m.

Race in the Renaissance

Prof. Tom Hayes

We will read Christopher Marlowe's *Jew of Malta*, Shakespeare's *Merchant of Venice*, *Othello*, and *The Tempest*, and Aphra Behn's *Oroonoko* with special attention to the representation of racial and ethnic difference. We will try to determine how the ethnography of biological racism, rooted in the discourse of the natural sciences, displaced theological discourse and ascertain how our attitudes and fantasies regarding racial and ethnic difference continue to influence our reading of these and other Renaissance works. We will also examine the ways racial and ethnic difference intersect with sexual difference in these texts and explore significant similarities and differences between the representation of anti-Semitism, racism, sexism, homophobia, and colonialism in the Renaissance and today.

We will read representative critical essays written from feminist, new historicist, post-structuralist, post-colonialist, and psychoanalytic perspectives and discuss how we would teach the above-named texts as well as others that call upon us to deal with racial, ethnic, and sexual difference.

A term paper (15-25pp.) and active participation in class discussions are required.

81000

Day and Time TBA

Dissertation Workshop

Instructor TBA

Designed to help students write the prospectus (which should not take all term) and/or the dissertation, this writing workshop will respond to the needs and the size of the group. There may or may not be assigned readings and exercises, at the beginning. One certain thing is that everyone will read, and respond in writing to everyone else's work, and that the pages to be discussed will be circulated among members of the workshop at least a week ahead of time.

81300

F, 11:45 a.m. - 1:45 p.m.

Modern Drama

Prof. Felicia Bonaparte

The last one hundred and fifty years has been one of the most intense and varied in the history of drama. Responding to countless revolutions in art, philosophy, science, technology, economics, society, politics, and any number of other aspects of a rapidly changing world, drama has taken new directions in a thousand different ways both in subject and in form. Our purpose in this

course will be to explore this evolution through some representative works. Our focus will be on Western drama, which makes a coherent body of work, but within that limitation, we will look at works that cross the span of the period and the tradition, from Henrik Ibsen to Wole Soyinka, from Pirandello to Adrienne Kennedy. Where appropriate (e.g., Brecht) we will wish as well to look at staging, styles of acting, scenery, and other theatrical concerns. And finally we will also make small forays into different kinds of drama: the drama, for example, of opera (e.g., Richard Wagner and Alban Berg), and the drama of the film. Students familiar with other languages will be encouraged to read the works, where they can, in the original. A reading list will be available by the middle of November and can be emailed on request. Write to me at Fbonaparte@aol.com

81600

Th, 4:15-6:15 p.m.

Austen and Byron

Prof. Rachel Brownstein

On the face of it, Jane Austen and Lord Byron have nothing in common: a novelist and a poet, a virgin and a rake, one publishing anonymously as a generic Lady, the other posturing as an hereditary lord. He was famous in his time; her day didn't dawn until a hundred years after her death, although she is probably more widely read than he is, now. Remarkably, for dead nineteenth-century English writers, both remain figures whose names and portraits signify to people barely familiar with what they wrote. The pictures we have of them suggest that Austen was of the eighteenth and Byron was of the nineteenth century, quite as scholars used to say; in fact she radically reimagined the kind of fiction Burney and Edgeworth wrote, and his satire owes a lot to Pope.

Contemporaries (she turned thirteen a month before he was born), the two of them fairly ask to be joined as an odd couple, if only because both danced so well around the subject of sex (courtship, for her; post-coital alienation and guilt for him). Both wrote about the pressing concerns of people in their time and place. "I want a hero," is how Byron begins *Don Juan*: especially between the Battle of Trafalgar in 1805 and the Battle of Waterloo in 1815, questions about the nature of the hero merged with explorations of the heart and mind of a Man of Feeling. Was the soul of a Poet--as Wordsworth conceived it, "fostered alike by beauty and by fear"--the antithesis of that of a Nelson, whose Romantic biographer wrote that as a child he didn't know what fear was? A few years before Byron, Jane Austen, "It is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife." It goes without saying that a single man lacks (or wants) a wife; the real question is what kind of man a woman who wants (or lacks) a husband should choose. What kinds of men are worth having?

Austen and Byron, in their different ways, wrote romances that were also critiques of romance. Born into very different circumstances, they were from the start good at doing things with words and interested in what other writers had done. What intrigued them both was the relation of the stories and people and feelings one read about to those that in fact were lived and felt--more generally and abstractly, of words and their music to meaning and the world. Irony, for both of them, was a way to point at the discrepancies.

In this course, we will put Austen and Byron in dialogue, as in some sense they were, about how men and women are and might be. Among the themes are heroes and heroines, in literature and life; writers as signifying figures; home and abroad; private and public; the ideal and the actual; realism and romance; satire, comedy, and irony.

81600

M, 6:30-8:30 p.m.

Finnegans Wake

Prof. Edmund Epstein

This course will consist of a close reading of James Joyce's *Finnegans Wake*. *Finnegans Wake*, the climax of Joyce's creative life, is a gigantic comic poem on the subject of the nature of human beings and earthly life. In this respect, the *Wake* forms the crown to Joyce's works. There will be constant reference to the themes and techniques of the other works of Joyce, and how they lead up to the *Wake*. In addition, the *Wake* provides a classic example of difficulty in text interpretation, so one main concern of the course will be a theoretical treatment of text reading and the limits of interpretation. There will also be constant reference to problems in interpreting other difficult literary texts, such as *The Waste Land*, and Arno Schmidt's *Zettels Traum*.

Students should read through Richard Ellmann's biography of Joyce as soon as possible. There will be one term paper required, on any subject related to the *Wake*.

Texts: James Joyce, *Finnegans Wake*; Roland McHugh, *Annotations to Finnegans Wake* (Johns Hopkins University Press).

82100

T, 6:30-8:30 p.m.

Literature and 17th Century Cultural Revolution

Prof. Jacqueline DiSalvo

This class will contrast the construction of two islands -- that of Shakespeare's *Tempest* in 1613 and Defoe's *Robinson Crusoe* about a hundred years later to launch an inquiry into the century of revolution in between them that created the foundations of modern society and culture. What happens to the Renaissance that, in the most drastic literary evolution ever, we go in a century from Shakespeare's poetic drama and Spenserian allegory via Milton's exhaustion of epic to Defoe's creation of the prose novel? Employing the concepts of Foucault's episteme, Bakhtin's chronotope, Marx's ideology, Gramsci's hegemony, Jameson's ideologeme and Habermas' public sphere, this course will interrogate the roots of the master discourses and founding values, myths and institutions of our bourgeois society. Focusing on Milton, the first conscious cultural revolutionary, as the crux of this "Great Transformation" we will historicize his works via Christopher Hill, Norbert Elias and others from a cultural materialist, feminist and psycho-historical stance within a wider context of seventeenth century writers. Setting Milton against selections from Shakespeare (*Tempest*), Ben Jonson (*Bartholemew Fair*), the Court masque, religious and political prose (Winstanley, Coppe, Filmer, Hobbes, Locke), metaphysical (Donne, Herbert, Crashaw), Cavalier (Jonson, Herrick) and Restoration (Rochester) poetry and Aphra Behn, we will consider such issues as the re-invention of gender, the construction of subjectivity

and oedipalization of the psyche, anti-Petrarchianism and the reconfiguring of marriage, family, and sexuality, the gendered split of public and private, and the move from punishment to discipline. We will examine the invention of vocation and the work ethic, the culture wars of Puritan literacy vs royal spectacle and Bakhtin's popular carnivale, the poetic move from sacramentalism to iconoclasm, from court masque to Milton's closet drama, the disenchantment of nature, decline of magic, and persecution of witches, republican art, and the effects of primitive accumulation and possessive individualism not only on politics but on psychology, religion and literature. By placing seventeenth century cultural production within various theories of the early modern we will try to develop a dialectical approach to its appropriation/subversion in contemporary cultural criticism to create a legacy to ongoing cultural revolution.

84800

W, 2:00-4:00 p.m.

American Realism 1850-1915

Prof. Morris Dickstein

This course will examine the development of American realism from the 1850s through World War I. It will focus on four overlapping forms of realism: the moral realism of James, Wharton, Kate Chopin, and others, rooted in Hawthorne and the English novel; the social realism of Howells, Crane, Dreiser, Norris, and regional writers such as Sarah Orne Jewett; the transgressive or documentary realism of progressive crusaders and muckrakers like Jacob Riis and Upton Sinclair; and finally the visual realism of photographers like Mathew Brady, Riis, Lewis Hine, and Walker Evans, painters like Winslow Homer, Thomas Eakins, Edward Hopper, and the Ashcan school, and early silent film directors such as D.W. Griffith, Charlie Chaplin, and King Vidor, whose work lies slightly outside this period. The course will trace the beginnings of realism in the carnage of Civil War, the poetry of Whitman, the beginnings of photography, and the tremendous social changes of the Gilded Age, including the influx of immigration, rapid industrialization, and the growth of cities. We'll consider the intellectual impact of the ideas of Darwin and the French naturalists, as well as the simultaneous emergence of American pragmatism in the writings of William James. The major emphasis will be on works by novelists, painters, photographers, and filmmakers as well as their own theoretical statements, but there will also be readings from Lewis Mumford, *The Brown Decades*; Alfred Kazin, *On Native Grounds*; Alan Trachtenberg, *The Incorporation of America and Reading American Photographs*; Eric Sundquist (ed.), *American Realism: New Essays*; Amy Kaplan, *The Social Construction of American Realism*; Walter Benn Michaels, *The Gold Standard and the Logic of Naturalism*; Michael Bell, *The Problem of American Realism*; Miles Orvell, *The Real Thing*; David Shi, *Facing Facts*, and other secondary works.

85500

W, 6:30-8:30 p.m.

Reading in Modernism: Selected Fictional Narratives

Prof. Elizabeth Tenenbaum

Although this seminar has no formal prerequisites, I assume that the majority of its members will have taken at least one course on the twentieth-century literature of Britain, the U.S.A., or both.

The syllabus for this course reflects an effort to demonstrate the extraordinary achievement attained by certain modernist novels while generally excluding the texts most often assigned in introductory courses on modern literature. The seminar's inclusion of both British and the American narratives is intended on the one hand to enhance its capacity to evoke the range of issues and techniques that have generated a strikingly varied group of widely-esteemed modernist novels. On the other hand, the juxtaposition of texts by authors rooted in two very different nations permits us to compare the forms that modernism has taken in texts that have arisen from sharply differing national structures and cultural traditions.

Class discussion of each of the readings assigned will include consideration of the context of its creation. But the overarching goal of this seminar is the expansion of our awareness of the many methodological and topical choices made available by the modernist repudiation of the constraints imposed upon creative options by the lingering authority of literary convention.

Seminar readings (in most cases reasonably concise as novels go) include *The Good Soldier* (Ford Madox Ford), "The Dead" and several episodes from *Ulysses* (James Joyce), *Mrs. Dalloway* (Virginia Woolf), either *Women in Love* or *Lady Chatterley's Lover*-depending on student choice (D.H. Lawrence), *Good Morning, Midnight* (Jean Rhys), *Cane* (Jean Toomer), *The Great Gatsby* (F. Scott Fitzgerald), *In Our Time* (Ernest Hemingway), *Absalom, Absalom!* (William Faulkner), and *Nightwood* (Djuna Barnes). Short supplementary essays will be placed on reserve in the Mina Rees Library.

Written course requirements include brief weekly submissions as well as a term paper approximately fifteen pages long. At each class meeting, students are expected to submit three concise, typewritten questions based upon the reading assigned for the prior week. By the ninth week of the course, all students enrolled for four credits must submit a tentative term-paper topic, supported by a 200-to-300 word explanation. This paper will be due two weeks before the end of the semester.

As a prologue to our study of modernist narratives, we will center our opening session on a discussion of T.S. Eliot's *The Waste Land*, a relatively early, multi-segmented, and highly influential modernist poem. Please find or borrow a copy of this text, and bring it to the first seminar meeting.

86000

T, 4:15-6:15 p.m.

Zero, Infinity, Chaos, Sublimity

Prof. Eve Sedgwick/Joshua Wilner

The emergent field of chaos theory investigates the interrelationship between chaotic behavior and systematic organization. While the disciplinary context for much of this recent work has been the physical sciences and mathematics, many of the problems and concepts with which chaos theorists work, including iterability, recursive systems, scaling, period doubling, interference and incommensurability can be related more or less directly to concerns which have preoccupied literary theorists and semioticians in thinking about representational systems. Nor is this field of investigation without a significant history: in the West, the aesthetic notion of the

sublime, which goes back at least to Longinus, has been the focus of a long and rich meditation on the relationship of language and representation to that which disrupts and limits it, and the legacy of what has been called the "Romantic sublime" continues to exert a powerful influence on our present literary culture. In Asian thought, meanwhile, both Taoist and Buddhist traditions have explored implications of chaos, infinity, and nothingness.

In the belief that this is an area where students of literature, scientists and mathematicians may have something to learn from talking to and reading one another, we propose to investigate in this course some of the possible connections: between current work in chaos theory and literary theory, and between both of these and some traditions of the sublime. We will read contemporary writers on chaos theory such as Gleick, Peats and Briggs, as well as lay writings on number theory (focusing particular on the notions of zero, infinity, and the infinitesimal) by Seife, Rotman, and most importantly, Wittgenstein. (N.B. No special knowledge of mathematics will be needed; "math-phobia" should present no obstacle to participation in discussion, and may indeed become a topic for investigation.) Writings in literary theory will include: de Saussure (on anagrams), Kristeva (on semiosis), Hertz (on Longinus and the sublime) and de Man (on Pascal and the zero). We will use Chuang-tzu and Alan Watts as windows into Taoist and Buddhist traditions. Western literary texts that will be central to our discussion will include Pope (from *The Dunciad*), Emily Dickinson, Stevens, A. R. Ammons, and some contemporary science fiction.

86100

Th, 11:45 a.m. - 1:45 p.m.

Black Women Writers

Prof. Barbara Webb

A study of women writers from Africa, the Caribbean, and the United States. This course will explore how these writers address issues of culture, sexuality, and politics in their fiction, essays, and poetry. Of particular interest will be their engagements with nationalist, feminist, and diasporic discourse. How do these women re-envision nation and community in their texts? What are their contributions to the creative use of language and literary form? How do regional and transnational perspectives intersect in their writings? Selected readings will include texts by writers such as Ama Ata Aidoo, Tsitsi Dangarembga, Bessie Head, Marlene Nourbese Philip, Maryse Conde, Michelle Cliff, Toni Cade Bambara, Gayle Jones, and Toni Morrison. Requirements: An oral presentation and a term paper (15-20 pages). The course will be conducted as a seminar with class discussions of assigned readings and oral presentations each week.

86100

M, 4:15-6:15 p.m.

How not to be a Woman and how not to be a Man: The Construction of Gender in the Victorian Period

Prof. Anne Humpherys/Talia Shaffer

This course will explore the construction of gender in the Victorian era, with special attention to alternative or marginalized gender and sexual behaviors. From a modern perspective we tend to

see Victorian separate spheres as monolithic entities, but in reality these identities were profoundly contested. Reading now-forgotten texts reveals some surprising possibilities for alternative subjectivities. The course will investigate just how the model of the Aprofessional man evolved, what kinds of class mobility it facilitated, and how it was in turn altered by the demands of empire. We will also investigate alternate forms of masculinity. We will ask how Victorian novels formulated the infamous Angel in the House, but we will inquire what other forms of female identity realist, sensation, and New Woman novels were able to accommodate. In other words, this course asks how Victorians wanted to be, but also not to be, a man or a woman.

We will explore each model of gender behavior by pairing canonical and noncanonical texts. Reading this way opens up a number of new ideas. What accounts for the difference in the critical trajectory of these texts? Have the noncanonical texts been rejected because they are too threatening, or are they actually conservative in ways that no longer appeal to post-Victorian readers? Do the canonical texts preach an ideologically consistent rhetoric or do they offer nodes of resistance? Possible texts include *David Copperfield*; *John Halifax, Gentleman*; *The Woman in White*; *Aurora Floyd*; *She*; *Story of an African Farm*; *The Picture of Dorian Gray*; *Jude the Obscure*, and *Dracula*, along with various short pieces, both fiction and journalistic. Requirements: one oral report; one short paper, and one long paper.

COURSES: FALL 2001

70200

T, 6:30-8:30 p.m.

Renaissance Geographies

Prof. Martin Elsky

This course is an introduction to the various ways Renaissance and Early Modern culture has been mapped in geographic space--from the local, the national, and the imperial, with special emphasis on the trans-Atlantic. Our starting point will be the current debates over the kinds of borders in which culture is both produced and received. We begin with the claims for the authenticity of local communities and the counter-claims for large cross-cultural geographic space. Using recent work in humanist and post-humanist geography as a framework, we will examine how scholarship in several disciplines defines the places in which identity is formed and agency is enacted in the Renaissance and Early Modern period. Readings will be drawn from cultural and political history, literature, chorography, cartography, and landscape painting. The themes of the course will include the processes by which cultural borders are imagined, projected, and crossed. Attention will also be paid to the assumptions made by critics and historians concerning the "natural" locations of Renaissance and Early Modern culture. Because this is an interdisciplinary course, students are encouraged to introduce material drawn from their home disciplines.

70300

M, 6:30-8:30 p.m.

Introduction to Old English

Prof. Gordon Whatley

"Old English" (OE) constitutes the first documented phase of the English language (ca. 700-1150), and OE literature is by far the most plentiful and diverse of the surviving vernacular literatures of Europe prior to the 12th century. While some knowledge of OE forms and sounds is essential for serious work in Middle English and Scots, OE literature is of deep and abiding interest in itself. Although the language at first glance looks difficult, students routinely find it is possible to acquire a basic working knowledge in a 14-week course such as this one. After six weeks on shorter translation exercises and some grammar, the focus shifts to reading, in the original and in translation, more extensive passages of secular and religious prose, including a 10th century life of the "transvestite" saint Eugenia, followed by some classic pieces from the surviving poetry manuscripts (Dream of the Rood, Judith, Wanderer or Seafarer, the fall of Satan and temptation of Adam and Eve from Genesis B, and The Wife's Lament or one of the riddles). In addition to working on the weekly texts, each student will occasionally report briefly on selected critical studies interpreting or theorizing the readings. Also required is a modest paper (12-15 pp) on any topic in Anglo-Saxon literary culture. Students with some prior experience and enjoyment of learning a modern or ancient European language should have little difficulty handling the work. A useful, elementary computer program for learning OE is available, and

more sophisticated aids are now being developed on the Web. Contact me with queries re. books, etc., and please register early if you plan to take the course: gwhatley@att.net

70800

T, 2:00-4:00 p.m.

Medieval Survey

Prof. Michael Sargent

One of the best ways to survey medieval literature is in the manuscript context in which its original readers would have known it - texts of variable shape and contents, juxtaposed by the hand(s) and intentions of their compiler(s). This course will explore late Middle English literature through an examination of one of the largest and best-known of such manuscript compilations: the Vernon manuscript, a 50-pound folio behemoth originally compiled, probably, for a community of Cistercian nuns in the east Midlands, in the last quarter of the fourteenth century. In the time of King Alfred, this area was the center of English literary culture, but by the later middle ages, as Chaucer's London grew in importance, it was almost a backwater - yet still capable of producing treasurers - or, in this case, entire treasuries - of literature.

The manuscript was entitled "Sowlehele" - The Soul's Health - by the scribe who provided it with a table of contents; and it contains a virtual library of the writings that would have been thought necessary to the edification of a later medieval women's religious community: a unique translation of Aelred of Rievaulx's letter of spiritual instruction to his sister, the *De Institutione Inclusarum*; a collection of saints' lives and readings for movable feasts arranged according to the ecclesiastical year, the "South English Legendary"; a translation of the *Estorie del Euangelie*; a collection of "Miracles of Our Lady"; the "Northern Homily Cycle"; translations of Edmund of Abingdon's *Speculum Ecclesie* and of the pseudo-Bonaventuran *Stimulus Amoris*, "The Prick of Love"; a version of the *Ancrene Riwe*, the A-text of *Piers Plowman* and several works of Walter Hilton, including the earliest version of Book I of *The Scale of Perfection*, and other pieces in verse and prose.

Our approach to these writings will be through modern critical editions that attempt, in various ways, to recreate an ideal "authorial" text (few if any of the texts in Vernon are autographs), through diplomatic editions that represent the Vernon version of a particular texts, and through the manuscript itself, which we will examine in facsimile. Previous exposure to Middle English (e.g. an undergraduate Chaucer class) would be helpful, but is not necessary.

71600

M, 2:00-4:00 p.m.

Shakespeare & His Contemporaries

Prof. Mario DiGangi

Long considered the preeminent dramatist of early modern England, Shakespeare was in his own time one among many talented and admired playwrights working within a vibrant professional theater industry. This course provides an opportunity to read Shakespeare's plays alongside those of his lesser-known contemporaries. We will explore how these dramatists addressed various social, economic, and political issues; how they worked within and beyond the generic conventions of comedy, tragedy, and history; and how they contributed (as rivals, imitators, and collaborators) to the growth of the professional theater and to the cultural life of early modern London. We will focus on less frequently read plays of Shakespeare; therefore, some familiarity with his more popular works—*The Taming of the Shrew*, *1 Henry IV*, *Twelfth Night*, *Hamlet*, *Othello*, *Macbeth*—while not necessary, will be useful. Shakespeare plays will include *2 Henry VI*, *A Midsummer Night's Dream*, *The Merry Wives of Windsor*, *Anthony and Cleopatra*, *Cymbeline*. Plays by other dramatists will include Marlowe, *Edward II*; *Arden of Feversham*; Heywood, *Edward IV*; Dekker, *The Shoemaker's Holiday*; Fletcher, *Philaster*; Webster, *The Duchess of Malfi*.

Requirements include either two shorter papers or one long (20-25 pp.) paper; three brief response papers; and one class presentation.

74100

M, 6:30-8:30 p.m.

Shelley and His Contexts

Prof. Alan Vardy

This seminar will offer a comprehensive study of the literary works of Percy Shelley within the context of the social and political concerns of his age. To many critics Shelley appears to be two different writers: the dreamy neo-Platonist on the one hand, and the committed radical propagandist on the other. The course will attempt to put these two Shelleys back together by asking the question: can we understand Shelley's idealist poetics as an emergent politics? We will read through most of the literary works, including his play *The Cenci*, and the verse drama *Prometheus Unbound*. Equally careful attention will be paid to his political pamphlets.

Shelley's political influence took interesting and disparate forms after his death. For example, his notes for 'Queen Mab' were circulated independently as a Chartist pamphlet throughout the 19th century, and 'The Mask of Anarchy' provided inspiration for Gandhi in formulating the strategies of non-violent revolution. We will consider these posthumous effects as part of Shelley's legacy. Students interested in contemporary theoretical questions will be encouraged to investigate how Shelley might contribute to ongoing critiques of ideology, or the development of eco-criticism. Thus, while the general approach of the seminar might be termed 'historicist,' we will not limit ourselves to a single critical perspective.

The primary goal of the seminar remains a comprehensive understanding of Shelley's work, but students will be given plenty of scope to pursue the interests and perspectives that they bring to the work.

REQUIRED TEXTS: Shelley, Percy, Shelley's Poetry and Prose, Norton; 'Course Packet' (including a selection of Shelley's political prose, and contextual materials).

RECOMMENDED TEXTS: Peacock, Thomas Love, Nightmare Abbey, Penguin; Shelley, Mary, Frankenstein, 1818 edition, Oxford ; The Last Man, Broadview.

ON RESERVE: Holmes, Richard, Shelley: The Pursuit (the standard biography), Dutton; Shelley, Percy The Prose Works of Percy Bysshe Shelley, Oxford.

COURSE REQUIREMENTS: Term paper of about 20 pages (due at the last seminar meeting), 70%. Seminar participation including bi-weekly response papers and a presentation, 30%.

For further information, email: avardy@hunter.cuny.edu

74200

W, 4:15-6:15 p.m.

Representative Victorians: Carlyle, Dickens, Tennyson, Browning, James

Prof. Fred Kaplan

This course highlights the special conditions of artistry and vision of Thomas Carlyle, Charles Dickens, Alfred Tennyson, Robert Browning, and Henry James, from Carlyle's essays in 1832 to Henry James's Wings of the Dove in 1902, defining a period roughly synchronous with Queen Victoria's reign. It will also serve as an introduction to Victorian literature and culture. Other Victorian writers, British and American, may be points of reference and discussion. The "representative" in the title is both the conventional use that means typical of a time and place but also the use that emphasizes representation, the act of making/depicting through language and structure. Vision for these writers and for the British and American Victorians in general was political, social, religious (though not for Dickens or James), and ethnocentric as well as literary. Each of these writers is very much of his place and time (all five lived most of their lives in Victorian Britain); but each contributes substantially to how in the twenty-first century we represent the period and the Victorian canon. For Carlyle and Dickens revolution was an issue and an attraction; for Browning, religious and psychological considerations were compelling; for James, money class, and Anglo-American culture were firmly in place and the artistic vision needed to apply itself to social and psychological nuances. Each believed that he lived in times of rapid, radical change which needed to be encouraged, discouraged, redirected. Mechanism/materialism, church-state relations, social equality, individual transcendence and the artist are key issues for Carlyle and Tennyson; materialism, property, money for Dickens; ethnocentrism, relativism, epistemology, and human psychology for Browning; class, gender, and art/epistemology for James. Of Carlyle's works, we will read selected essays, selections from Sartor Resartus, The French Revolution, and Past & Present; of Dickens', Bleak House, Little

Dorrit, *A Tale of Two Cities*; of Tennyson's, *In Memoriam* and selected poems; of Browning's, selected poem from, among other volumes, *Men & Women* and *Dramatis Personae* and selections from *The Ring and the Book*; of James's, *Washington Square*, *Portrait of a Lady*, and *Wings of the Dove*, and Henry James on Browning. Each student will deliver an oral report and write a term essay.

74400

Th, 6:30-8:30 p.m.

The Victorian Novel

Prof. John Hall

A course based on the titles often considered (with one possible exception) "high points" from the period many see as the high point of the English novel. Plenty of reading, but enjoyable reading—for the most part. Along with the novels we shall investigate various approaches and connected issues, as in parentheses. Dickens: *David Copperfield* and *Great Expectations* (the autobiographical novel; Victorian publishing practices; the middle or so-called early vs later Dickens novel; textual problems and the novel).

Thackeray: *Vanity Fair* (the comic novel; the realistic novel; narrative strategies); Emily Bronte: *Wuthering Heights* (the erotic[?] novel; narrative strategies); Charlotte Bronte: *Villette* (the feminist novel; the "interior" novel); Trollope: *The Warden* and *Barchester Towers* (the novel of purpose; the comic novel; narrative strategies); Eliot: *The Mill on the Floss* (the flawed novel; the autobiographical novel); Hardy: *The Way of All Flesh* (the autobiographical novel; the comic/satiric novel)

The seminar will hold one of its sessions in the Berg Collection of the NYPL, where manuscripts, letters, and first editions will further discussion of the writing habits and publishing practices of these novelists.

74900

M, 4:15-6:15 p.m.

American Transcendentalism and Its Contexts

Prof. David Reynolds

The richest and most aesthetically challenging philosophical movement America has produced, Transcendentalism produced landmark works by Emerson, Thoreau, Margaret Fuller, and a number of other New England writers. This course will probe many aspects of Transcendentalism and its contexts, with attention to both American and European backgrounds. We will explore the ways in which Transcendentalism occupied a vibrant middle ground between bygone Puritanism and such later currents as pragmatism and existentialism. We will consider such forerunners of Transcendentalism as American antinomianism and European Romanticism. A broad-ranging analysis of the works of Emerson and Thoreau will set the stage

for a consideration of other writers influenced by them, including Whitman, Hawthorne, Melville, and Theodore Parker. Besides evaluating the literary and philosophical themes of Transcendentalism, we will probe its social implications, particularly for the history of American radicalism. Civil disobedience, anarchism, and, antislavery activity were among the progressive strands with direct roots in Transcendentalism. A 15-page term paper is required of each student.

75100

W, 11:45 a.m. - 1:45 p.m.

Art and Thought of the 1970s

Prof. Louis Menand

An interdisciplinary look at the 1970s, with emphasis on the origins in art and thought of developments associated with American postmodernism. The class will try to situate philosophical and theoretical texts in their cultural settings by reading them side by side with novels, movies, art works, and so on. We will also try to keep in view the historical circumstances of the period, from the late 1960s to the early 1980s. Students will be asked to make a short presentation to the class and to submit a final 15-20 page paper, which may be on the topic of their presentation. Works include: Jacques Derrida, "Difference"; Paul de Man, "The Crisis of Contemporary Criticism" and "The Rhetoric of Temporality"; Clifford Geertz, *The Interpretation of Cultures*; Hayden White, *Metahistory: The Historical Imagination in Nineteenth-Century Europe*; Thomas Pynchon, *Gravity's Rainbow*; Lucy Lippard, *The Dematerialization of the Art Object from 1966 to 1972*; Judy Chicago, "The Dinner Party"; Paul Mazursky, *An Unmarried Woman*; John Ashbery, "Self-Portrait in a Convex Mirror"; The Sex Pistols, "Never Mind the Bollocks, Here's the Sex Pistols"; Robert Venturi, et al., *Learning from Las Vegas*; Christopher Jencks, *The Language of Postmodern Architecture*; Edward Said, *Orientalism*; Toni Morrison, "What the Black Woman Thinks about Women's Lib" and *Song of Solomon*; Michael Cimino, *The Deer Hunter*; Michel Foucault, *Language/Counter-Memory/Practice*; Norman Mailer, *The Executioner's Song*; Richard Rorty, *Philosophy and the Mirror of Nature*; Jean-Francois Lyotard, *The Postmodern Condition*; Jurgen Habermas, "Modernity-An Incomplete Project."

No auditors and all students must be enrolled in a doctoral program.

75200

W, 6:30-8:30 p.m.

African American Survey: From Reconstruction to Renaissance

Prof. Jon-Christian Suggs

One of four sequential courses in African American literary historical discourse, this semester's offering investigates the development of African American prose fiction and non-fiction from the last resistance narrative of the antebellum period to the onset of the Harlem Renaissance. We will be interested in the forces that shape African American narrative: religion, law, Romanticism,

Realism, and the first stirrings of American modernism. We will look at music, theatre, and early film in our survey and reexamine narratives of slavery and the African American essay. Each student will be graded on a mid-term essay and a final paper on a topic of her own choosing after consultation with me. Students are encouraged to familiarize themselves with the Schomburg Center for Research in Black Culture as a site for work in African American literary history. To this end, one trip will be made by the class to the Center to meet staff and be introduced to the general and archival holdings of the Center. I expect each student will have an active e-mail account and World Wide Web access.

75200

Th, 11:45 a.m. - 1:45 p.m.

Late 20th Century African American Fiction

Prof. Robert Reid-Pharr

In this seminar we will pay particular attention to the manner in which Ralph Ellison, Richard Wright and James Baldwin worked to make sense of the changing status of the Black American in the mid twentieth century. In particular, we will address questions of 1) travel and migration, 2) technological advance (particularly the remarkable advances in communications technologies during the twentieth century) and 3) changing conceptions of race in regard to questions of biology and caste. In addition to a set of critical works we will read Ellison's *Juneteenth*, *Invisible Man*, *Shadow and Act* and *Going to the Territory*; Wright's *Native Son*, *The Long Dream*, *The Outsider* and *Savage Holiday*; and Baldwin's *Giovanni's Room*, *Another Country*, *Tell Me How Long the Train's Been Gone* and *Just Above My Head*.

78300

T, 2:00-4:00 p.m.

The Ethnic I: Asian American and Jewish American Postwar Literature

Prof. Nancy K. Miller

Twentieth-century memoirs and first-person novels about ethnic experience often follow the lines of a familiar plot: the story of becoming American. The styles of Jewish immigration provided a template for minority experience in the first half of the twentieth century. The successive waves of Asian immigrations have been consolidated as those of a "model minority." Writers from these two groups thus share the pattern and the burden of the paradigmatic "success story." From assimilation narrative to diasporic experiment, Asian American and Jewish American writers record the pressures of this experience in ways that display a peculiar set of interethnic affinities. What happens, for instance, when a second-generation Chinese daughter decides to become Jewish? The course will examine how problems of cultural translation inflect autobiographical and literary forms--and how questions of gender, language, and place shape these narratives of longing and belonging. Readings will include theoretical discussions of autobiography, in particular the ethnographic imperative (Cheung, Gay, Lim, Lowe, Sommer). Works by: Antin, Hoffman, Jen, Kingston, Kogawa, Lee, Paley, Roth, Spiegelman, Wong.

One term-paper due at the end of the semester; one oral presentation.

79001

Th, 6:30-8:30 p.m.

Critical Whiteness: Gender, Rhetoric, and Pedagogy in "Whiteness Studies"

Prof. Ira Shor

A century ago, W.E.B. DuBois published *THE SOULS OF BLACK FOLK*, an extraordinary book for which no equal exists vis a vis "the souls of white folk." Why has "blackness" been so much more examined than "whiteness"? Does the under-explored condition of whiteness help play down white advantage in school and society? Does the dominant position of whiteness confer protection from scrutiny as well as license to observe and define others? As it happens, the under-examined profile of whiteness has been changing. For over a decade now, a critical discourse on whiteness has been evolving in several areas. Growing out of multiculturalism, feminism, cultural studies, and critical legal studies, this new "whiteness" field is controversial. Some see it as narcissistically re-centering the white position in the face of multicultural efforts to dismantle racism. Others see it as a needed inquiry into an "invisible whiteness" which privileges white people.

As an intellectual project, "critical whiteness" asks why white privilege continues even though racial segregation is illegal and equality is the law of the land. Laws that once required segregation and the subordination of dark-skinned peoples have been vacated for decades, yet racial inequality remains pervasive. Why does white supremacy persist in a society legally "color-blind"? To make sense of this dilemma, "critical whiteness" looks at institutions as well as representations of "whiteness" in social, visual, and literary texts, to read them as cultural pedagogies that teach racial identity. For example, common parlance uses the label "people of color" to describe minorities, not the white majority, as if only those with dark skin have a color. Is white then not a color? How is the racial identity of white people socially constructed? How does whiteness remain peculiarly unmarked at the same time that it dominates education and society? How is whiteness taught and learned through curricula and media that have no apparent racial agenda? How does color cross paths with social class and gender? These are questions undertaken in this seminar through the lens of rhetorical study that treats discourse as a material force in the making of people and society.

If discourse is a material force that socially constructs us, rhetoric is sometimes thought of as the deep structure of rules and values which enable and limit discourse. Rhetoric can be defined as implicit and explicit rules for making discourse that teach us what subjects can be spoken about and how we should speak about them. From this starting point, then, "critical whiteness" is a discourse whose rhetoric challenges white privilege. Can the rhetoric of "critical whiteness" reinvent pedagogy, research methods, as well as our gender and class identities?

Writings

1. Informed journals on weekly readings.

2. Final paper.

Reading list available in the English office.

79500

T, 4:15 - 6:15 p.m.

Theory & Practice of Literary Scholarship & Criticism

Prof. Tom Hayes

We will explore feminist, marxist, new historicist, post-colonialist, and psychoanalytic approaches to literary scholarship. We will also discuss how these approaches inform queer theory and African-American criticism as well as more traditional fields such as Renaissance drama and the eighteenth-century novel. We will read selections from Carolyn J. Dean's *The Self and Its Pleasures* (Cornell 1992), Gayatri Spivak's *Outside in the Teaching Machine* (Routledge 1993), Judith Butler's *The Psychic Life of Power* (Stanford 1997), Christopher Lane's *The Psychoanalysis of Race* (Columbia 1998), Michele Wallace's *Invisibility Blues* (Verso 1990), Christopher Pye's *The Vanishing: Shakespeare, the Subject, and Early Modern Culture* (Duke 2000), and Tamise Van Pelt's *The Other Side of Desire* (SUNY 2000).

We will explore the latest aids to research made available on the internet and the World Wide Web, and in response to the most recent issue of PMLA 116.1 (January 2001), we will discuss the impact of globalization on literary scholarship. We will also make use of Beasley's *Guide to Library Research* (Toronto 2000).

Participation in class discussions and a twenty-five page term essay are required.

80200

T, 6:30-8:30 p.m.

Victorian Textures

Prof. Eve Sedgwick

This seminar will undertake to analyze textures in British Victorian material and literary culture. Our first and continuing project will be to arrive at some working definitions of "texture," including its relation to sight and touch, to scale, to structure and organization, to changing means and materials of production, to ornamentation, to sound, to affects and sexualities, and to changing perceptual technologies.

The readings of fiction, prose, and poetry in the seminar will be aimed at developing a rich thematic sense of the textures of the material world of the Victorians, but simultaneously at understanding how the authors themselves use texture as a tool for gaining theoretical leverage on issues of history, class, imperial relations, spirituality, science and technology, gender and sexuality, labor and pleasure, and representation. At the same time, the class will work on developing a vocabulary for the formal and phenomenological analysis of writerly texture itself.

Authors read may include Ruskin, Eliot, Tennyson, Dickens, Morris, Thackeray, and Somerville and Ross.

80200

Th, 4:15-6:15 p.m.

On Visual Culture

Prof. Mary Ann Caws

How does textuality relate to visibility? What kinds of seeing are talkable about and writable about? How best to approach this vexed topic? Among the many approaches currently ongoing, we will investigate several, using points of view and language that seem most available and fitting. Our objects of concern will include art, text, film; and, to the extent possible, video games and the like and our considerations will include those of gender, culture, and the history of visuality.

80400

W, 2:00-4:00 p.m.

Minor Moderns: Poets, Novelists, Musicians

Prof. Wayne Koestenbaum

This course focuses on some American, British, and European figures of the first half of the twentieth century; a few are canonical, while most are not. We will explore the antimonumental, broken, quiet tradition in poetry, fiction, and music; our pleasure will be to analyze and relish the tiny oeuvre, the stunted career, the overlooked offering.

We will begin by listening to some late work by Gabriel Fauré, a romantic 19th century French composer who modernized himself at the end of his career; in conjunction with Fauré (and, possibly, with the aphoristic music of the Viennese modernist Anton Webern), we will read the enigmatic short fiction of the Swiss writer Robert Walser, who entered an insane asylum in 1933--where he remained until his death in 1956--and quit writing. We will end the course by reading poems of the forgotten David Schubert (1913-1946), whose mother committed suicide when he was 12, and who spent his last years undergoing electroshock in a hospital, and whose poems John Ashbery describes as follows: "The typical Schubert poem has the appearance of something smashed, not too painstakingly put back together again, and finally contemplated with both remorse and amusement." Alongside Schubert's poems we will listen to Morton Feldman's nearly inaudible music (perhaps his chamber piece, "For Frank O'Hara").

Between the bookends of Fauré/Walser and Schubert/Feldman, we will entertain other odd couplings. We will read the cranky poetry and fiction of Laura Riding (who renounced verse-writing in 1938, although she lived until 1991); against Riding we may listen to the sentimental, nervous music of the American composer Charles Tomlinson Griffes (including "The White Peacock"), and the more gauntly modernist music of Ruth Crawford. Against the music of a

variety of jazz singers and instrumentalists from the 1920s and 1930s (including Cab Calloway, Teddy Wilson, and Ethel Waters), we will read Jean Toomer's prose-poem *Cane*, as well as the "Harlem Renaissance" poet Countee Cullen's first book, *Color*. Against the "furniture music" of Erik Satie, and the musical portraits of Virgil Thomson, we will read fictions of failure, indifference, and reclusiveness, a minor tradition I call "hotel prose": novels of Sylvia Townsend-Warner (*Lolly Willowes*), Jean Rhys (*After Leaving Mr. MacKenzie*), and Jane Bowles (*Two Serious Ladies*). We will follow Jane with her husband Paul Bowles's fiction and music, and will read the "Objectivist" poets George Oppen (whose mother committed suicide when he was four, and who stopped writing poetry in 1935 and resumed only in 1960), and Lorine Niedecker (who, in her twilight years, supported herself by scrubbing floors at Atkinson Memorial Hospital).

No musical background is required: we will not be studying scores, merely listening. Instead of a final paper, students will write weekly responses--"lyric essays"--to the reading and the listening. In these brief discursive excursions, an unusual degree of rhetorical inventiveness will be encouraged.

80500

M, 2:00-4:00 p.m.

Theory Colloquium

Prof. Steven Kruger

This course provides a space for considering where "theory" stands currently in relation to the discipline of "English" and, more generally, literary and cultural studies. What counts as theory? What is gained, and lost, through the maintenance of a distinction between theory and practice? How do we bring theory to the reading of literary and cultural texts? What would it mean, as some have claimed, to be at a point post-theory?

In addressing these, and other, questions, we will consider some of the major theoretical positions and movements of the past several decades--feminism, queer theory, formalism, structuralism, post-structuralism, materialism/ Marxism, postcolonial studies, critical race theory, psychoanalysis--looking at how these stand in relation to each other, at where they differ and where they intersect. Course readings will include both shorter essays that represent particular theoretical stances and books that bring together in interesting, quirky ways different strands of theoretical inquiry. Several guest theorists from within and outside the discipline of English will visit the class to discuss their own approaches to "doing theory." And each member of the class will be responsible for presenting, once in the semester, her/his understanding of a particular theoretical position.

Final essays for the course can address students' individual areas of interest, presenting, for instance, a theoretically-informed reading of texts representing a particular period, genre, author, etc.

80700

W, 2:00-4:00 p.m.

Introduction to Medieval Irish

Prof. Catherine McKenna

This course introduces the student to medieval - Old and Middle - Irish and its literature, that is, to the language and literature of pre-Norman Ireland from the seventh to the twelfth century. We begin, of necessity, by focusing on the grammar of Old Irish which establishes the basis of medieval Irish, and gradually explore the various ways in which Middle Irish transformed standard Old Irish from the ninth century on. Although the language has earned its reputation for difficulty, we are able to refresh ourselves in the midst of the linguistic labors by reading of selections from early Irish lyric poetry, hagiography, and saga, both in Irish and in translation. We also survey the history of Irish literature, Europe's earliest vernacular literature, from the seventh century to the twelfth, and students are encouraged to read additional texts in translation. In addition to weekly translation assignments, there will be a midterm and a final examination.

81000**Dissertation Workshop**

Time, Day, and Instructor TBA

Designed to help students write the prospectus (which should not take all term) and/or the dissertation, this writing workshop will respond to the needs and the size of the group. There may or may not be assigned readings and exercises, at the beginning. One certain thing is that everyone will read, and respond in writing to everyone else's work, and that the pages to be discussed will be circulated among members of the workshop at least a week ahead of time.

81500

Th, 6:30-8:30 p.m.

Miltonic Romanticism: Milton's Epics and Romantic Prophecies

Prof. Joseph Wittreich

We will read *Paradise Lost* and *Paradise Regained*, alongside such Romantic revisionary efforts as Blake's *Milton*, Wordsworth's *Home at Grasmere*, Shelley's *Prometheus Unbound* and *The Cenci*, and Mary Shelley's *Frankenstein* as part of our own attempt to give definition to what Christopher Caudwell calls "Miltonic Romanticism" and to review (and revise?) the extent to which Milton anticipates the ideology that Jerome McGann thinks the major works of Romanticism instantiate. Over the semester, we will trace the progressing understanding of Romantic prophecy from the classic study by M. H. Abrams in the 1960s to the recently published studies involving both poetry and painting by Morton D. Paley.

Requirements: an oral presentation or two, plus a final paper of at least 20 pages.

83100

Th, 2:00-4:00 p.m.

Intellectual Backgrounds of 18th Century Literature

Prof. Blanford Parker

The course will be a review of 17th and 18th century philosophical prose. Beginning with Bacon's *Organon* and Hobbes' *Leviathan* we will trace the epistemological skepticism and political revisionism which was the intellectual basis for the establishment of enlightened thought and politics. The texts will be treated both as rhetorical documents (where issues of proto-modern discourse and transformation of prose style will be considered) and as philosophical arguments in a contemporary debate. We will investigate the grounds for the modern mixed parliamentary government, the origins of positivism and satirical critique of Euro-English cultural tradition. Texts also include Locke, Shaftesbury, Berkeley, Swift, Hume and Adam Smith.

Schedule of Classes

1. Introduction
2. Bacon, *NOVUM ORGANUM*
3. Hobbes, *LEVIATHAN* (2 weeks)
4. Selections of Shaftesbury's *CHARACTERISTICS*
5. Berkeley, *DIALOGUE OF HYLAS TO PHILONOUS*
6. Swift, *A Tale of a Tub*
7. Locke, from the *ESSAY ON HUMAN UNDERSTANDING* (2 or 3 weeks)
8. Locke, *TREATISE ON CIVIL GOVERNMENT*
9. Pope, *AN ESSAY ON MAN*
10. Hume, from first *TREATISE* and "On Miracles"
11. Smith, Adam, *THE WEALTH OF NATIONS* (2 weeks)

84800

Th, 11:45 a.m.-1:45 p.m.

The Feeling of Fact: American Aesthetics

Prof. Joan Richardson

The discussions of this seminar will continue and deepen those continuing over the last two years in my ongoing American Aesthetics seminars, but it is not necessary to have participated in those to join this one. The concern currently is to outline distinctive features of an "American" aesthetic, linked as it is by the accidents of time and place to the emergence of "science" from natural history and natural philosophy. The feature linking the American writers we shall read is their ongoing reading in the "science" of their moments. We shall, then, read together with Jonathan Edwards's own writing, Newton's *Opticks* and sections of Locke's *Essay concerning Human Understanding*; together with Emerson, John Herschel's works on astronomy and natural philosophy, from Charles Lyell's *Principles of Geology*, Alexander von Humboldt's *Aspects of*

Nature, and portions of Cosmos; together with Charles Sanders Peirce, from Darwin's *On the Origin of Species* and from his Notebooks; together with Henry James, from William James, as well as from Hermann von Helmholtz and Henri Poincare; together with Gertrude Stein, her work on mapping brain-tracts, as well as selections from Einstein; together with Stevens, from Heisenberg and Bohr on quantum mechanics; together with Danielewski, technologies of filmic representation. These above indications are to be considered "frontier instances" of what we shall explore.

Instead of seminar reports, participants will be asked to submit written responses in the form of critical meditations concerning the evolving features of an American aesthetic as it emerges from the weekly readings. These responses will serve to focus discussion. A seminar paper of 15-20 pages will be due at the end of the term.

84800

Th, 2:00-4:00 p.m.

American Modernism and the Market

Prof. Marc Dolan

This course will examine the domestication (and, to a certain extent, the naturalization) of modernism in America. Reading fictional, nonfictional, poetic, and dramatic texts, we will spend much of our time exploring how aesthetic techniques that seemed jarringly modernist in the years following the First World War became barely noticeable--and to some extent even conventional--to many American readers by the arrival of the Second World War. Class discussions will be historicist as well as formalist, and will consider the impact of associationalism, isolationism, nativism, the increased interest in folk culture, the rise of celebrity, the new mass culture, and the development of non-literary arts (e.g., journalism, advertising, painting, comic strips, motion pictures, radio, and recorded music) on the practice of writing American prose, poetry, and drama.

Course requirements include active participation in class discussions, a relatively brief presentation summarizing relevant scholarship on a text under study, and a longer presentation and seminar paper drawing upon original scholarship in the field.

Required texts may include: Eugene O'Neill, *The Emperor Jones* (1920) and *The Hairy Ape* (1922); Sinclair Lewis, *Babbitt* (1922); Ernest Hemingway, *In Our Time* (1925); Willa Cather, *The Professor's House* (1925); Langston Hughes, *The Weary Blues* (1926); Gertrude Stein, *The Autobiography of Alice B. Toklas* (1933); Nathanael West, *Miss Lonelyhearts* (1933); John Dos Passos, *U. S. A.* (1930/1932/1935/1938); Zora Neale Hurston, *Mules and Men* (1935); Clifford Odets, *Waiting for Lefty* (1935) and *Golden Boy* (1937); Muriel Rukeyser, *U.S. 1* (1938); James Agee and Walker Evans, *Let Us Now Praise Famous Men* (1941).

85500

M, 4:15-6:15 p.m.

Naturalism and Aestheticism

Prof. Norman Kelvin

It is the contention of this course that the dashing of radical political hopes in France after the 1848 Revolution, and the further disillusion with government that resulted from France's humiliating defeat in the Franco-Prussian War of 1870-71, created a climate in which allegedly non-political movements in the arts could thrive. Naturalism and aestheticism were two such movements. Both will be regarded in this course as movements that try to substitute impersonal "science" for politics as a basis for the writing of fiction. Naturalism, as developed by Zola, does this openly. His essay "The Experimental Novel" is a treatise on what he regards as scientific method as the moral obligation of the writer. The association of the aesthetic movement with a similar stance is only implicit, but real nevertheless. The effort to see the art object as autonomous, as existing for its own sake, to see it at a distance, where form can be observed, parallels Zola's admonition that the artist must be a detached observer of "human nature," must see it, at a critical distance, as the embodiment of deterministic forces, in order to represent it "accurately" in the novel.

We begin with Zola, Flaubert, Huysmans, and the French decadents -- as writers whose work, "naturalist" or "aestheticist," embodies the cultural moment I have described. We then move across the Channel to see what happens to the two movements when they are appropriated (and transformed) by British writers and artists. Pater, George Moore, Wilde, Violet Paget, Ella D'Arcy, and selections from *The Yellow Book* will be central to our reading of late-nineteenth century England. Finally, we view the acculturation in America of all that was done in France and England. We will see that in the period in which aestheticism characterized *avante garde* literature and visual art in France and England, naturalism was the ground-breaking movement among novelists in America, and we'll ask why this should be so. We'll see, too, that aestheticism in the visual arts makes the transition to America with much greater ease than does aestheticism in literature. As we move into the early 20th century we will see that the "encounter" of aestheticism with naturalism, already present in Flaubert, becomes an embrace: in which one is inseparable from the other: becomes the foundation of what has come to be known as "modern realism." We'll take up one more matter. During the period of political disillusion in France a Marxist undercurrent was gathering strength. Who represented it in literature, and how did it relate to naturalism; and in America, did naturalism become the retheorized ground for the proletarian novel that began in the 1920's? Readings will be selected from works by Zola, Flaubert, Huysmans, the French Decadents, George Moore, Wilde, Ella D'Arcy, Violet Paget, Henry James, Virginia Woolf, Stephen Crane, Kate Chopin, Theodore Dreiser, and Edith Wharton And through the availability of modern media, there will a great deal of looking at early modern painting and the decorative arts in both Europe and in America. A term paper and one class presentation.

86000

T, 11:45 a.m. - 1:45 p.m.

Theory, Literature, and the Machine

Prof. Gerhard Joseph/Prof. Peter Hitchcock

Through an interweaving of theoretical, fictional, and visual texts, this course will explore the links during the past fifty years among systems analysis and information theory, biotechnology, virtual thought, chaos theory, cyberfiction, televisual/cinematic culture, and hypertext. To periodize, have we moved from "modernity," not so much into "postmodernity," as into the "posthuman" and "postpersonal"? What does one now mean by a subject-i.e, how does a subject's will/desire/agency survive and express itself in a cybernetic age, within the global empire of the digital and the simulacral? How are the new technologies transforming the human sciences (not to mention the humanities more narrowly) from whose disciplinary perspectives we belatedly describe consciousness and the world? Given the advanced state of Artificial Intelligence research, what new forms of embodiment, if any, will mind take? And if we buy the thesis of radical transformation, are we inclined to indulge a plangent nostalgia for what is passing and a dystopic anxiety about what is emerging, or do we welcome a new evolutionary stage for the species, embrace a "reinvention of nature" (to cite Donna Haraway's utopic language in her "Cyborg Manifesto")? Theoretical texts selected from the works of Thomas Kuhn, Avital Ronnell, Donna Haraway, N. Katherine Hayles, Jean Baudrillard, Roger Penrose, Gilles Deleuze and Felix Guattari, Bruno Latour, Patricia Clough, James Gleick, Constance Penley and Andrew Ross, Mark Dery, Geroge Landow, and J. David Bolter. Fictional texts chosen from among Don DeLillo's *White Noise*, J.G. Ballard's *Crash*, Samuel Delaney's *Trouble on Triton*, Phillip K. Dick's *Ubik*, William Gibson's *Neuromancer*, Neal Stephenson's *Snowcrash*, Bruce Sterling's *Islands in the Net* or *Schismatrix*, Richard Power's *Galatea 2.2*, Joanna Russ's *The Female Man*, Pat Cadigan's *Synners*, and Octavia Butler's *Dawn*. Some videos (Bill Viola, Laurie Anderson, Mona Hartoum, Nam June Paik) and films: *2001*, *Blade Runner*, the two *Terminator* films, the *Alien* trilogy, *Crash*, *Videodrome*, *The Fly*, *Robocop*, *Paris Texas*, *Total Recall*, *The Matrix*) as visual context.

86000

Th, 4:15-6:15 p.m.

Translated Lives: Postcolonial Texts, Anglophone/Francophone

Prof. Meena Alexander/Prof. Francesca Sautman

We will explore questions of cultural translation, migratory memory and aesthetic self-fashioning in Anglophone and Francophone texts drawn both from the early era of decolonization and the late twentieth century. How does language bind one to place? And what of the materiality of language that serves to fashion a migratory, diasporic existence? And how might we critically evaluate what some have read as an evolving cosmopolitanism? We will consider the tensions that come into play within transnational narratives that fashion selves and refigure identities, even as they focus on traumatic memory, migratory homes and multiple exiles. These tensions are further complicated by matters of gender and sexual identities that cross national and cultural borders. The course will devote careful attention to these

complementary, sometimes competing, forms of identity and their interplay. In the course of exploring these and related questions of territory, text and self-identity we will attempt to chart the interface between Anglophone and Francophone cultural production. The French texts that we have selected are available also in English translation. Students who read French can do all their Francophone readings in French, and also use supplementary works in French not translated into English by the authors on the syllabus.

Our texts will include:

Gloria Anzaldúa, *Borderlands*
Amadou Hampaté Bâ, *The Fortunes of Wangrin* [*L'étrange destin de Wangrin*]
Nicole Brossard, *Under Tongue* [*Sous la langue*]
Theresa Hak Kyung Cha, *Dictee*
Driss Chraïbi, *Flutes of Death* [*Une Enquête au pays*]
Michelle Cliff, *The Land of Look Behind*
Edwidge Danticat, *Breath Eyes Memory*
Assia Djebar, *Women of Algiers in their Apartment* [*Femmes d' Alger dans leur appartement*]
and *A Sister to Sheherazade* [*Ombre sultane*]
Coco Fusco, *English is Broken Here*
M.K. Gandhi, *Autobiography, Story of My Experiments with Truth*
Ahmadou Kourouma, *Monnèw* [*Monnè, Outrages et Défis*]
Audre Lorde, *Our Dead Behind Us*
Claude MCKay, *Banjo*
V.S.Naipaul, *The Enigma of Arrival*
Anna Deveare Smith, *Fires in the Mirror*
Werewere-Liking, *Um and A New Earth: African Ritual Theatre* [*Puissance de Um; Nouvelle terre*]; *It Shall Be of Jasper and Coral* [*Elle sera de jaspé et de corail*]

With additional readings from: Giorgio Agamben, Arjun Appadurai, Talal Asad, Marc Augé, Walter Benjamin, Homi Bhabha, Timothy Brennan, Judith Butler, Cathy Caruth, James Clifford, Edouard Glissant, Jarrod Hayes, Edmund Husserl, Françoise Lionnet, Maurice Merleau-Ponty, Edward Soja, Gayatri Spivak.

Course requirements: The course will be run as a seminar with weekly student participation, assigned readings and detailed discussion. One midterm written paper and one final research paper 15-30 pages.

86100

Th, 2:00-4:00 p.m.

Black Feminist Thought

Prof. Michele Wallace

This class will consider issues intersecting visual culture and images of peoples of color at the turn-of-the-century and during the early 20th century up to and including the 20s and the 30s and

the period of Nancy Cunard's infamous and fascinating *Negro Anthology*, a massive private publication which still hasn't been republished in its entirety. A particular focus of the course will be on the potential for black feminist interpretations of anthropological photography of Native Americans, Africans and the indigenous populations of Oceania and the Pacific at the turn-of-the-century. We will also consider the philosophical implications for Modernism in Western art and culture of the prolific displays of colonial populations of color at the many world's fair, parks, zoos, museums of natural history, expositions and colonial fairs throughout Europe and the U.S.

Also, a further point of comparison will be provided by the particular case of photography of Afro-Americans as recently freed persons at such educational institutions as Hampton University and Tuskegee at the turn-of-the-century and in the early 20th century. It seems no accident that some of the most notable photographers of the period and of the subsequent FSA collections were women, such as Frances Johnston Benjamin, Doris Ullman and Dorothea Lange.

RECOMMENDED: James Clifford, *The Predicament of Culture: Twentieth Century Ethnography, Literature and Art*. Harvard UP, 1988. Richard Dyer, *White*. Routledge, 1998. The *Darkness and the Light: Photographs by Doris Ullman*. Aperture 1974. P.H. Polk, *Through These Eyes: The Photographs of P.H. Polk*. Univ. of Delaware, 1998. Godfrey Frankel, *In the Alleys: Kids in the Shadow of the Capitol*. Smithsonian Institute Press, 1995. John W. Ravage, *Black Pioneers: Images of the Black Experience on the North American Frontier*. Univ. of Utah Press, 1997. Raymond Bachollet et al. *NegriPub: L'Image des Noirs dans la Publicite*. Paris, France: Editions Somogy, 1992. MM Manning, *Slave in a Box: The Strange Career of Aunt Jemima*. Virginia UP 1998. William Rubin, ed. *Primitivism in 20th Century Art: Affinities of the Tribal and the Modern*. Museum of Modern Art, 1984.

86200

T, 4:15-6:15 p.m.

Stars: Film Personalities and the Writing of Fandom

Prof. Wayne Koestenbaum

This seminar will provide an introduction to the practice of closely interpreting a star's work, life, and image as a hybrid "text." We will read some basic theoretical prose, including some or all of the following: Richard Dyer's *Stars and Heavenly Bodies*, Patrick Horrigan's *Widescreen Dreams*, Richard De Cordova's *Picture Personalities*, Christine Gledhill's *Stardom: Industry of Desire*, as well as essays by Roland Barthes and others. We will also study the literature of fandom: it is likely that we will read Gore Vidal's *Myra Breckinridge*, the journals of Candy Darling and Joseph Cornell, a chronicle by Andy Warhol, the poems of Frank O'Hara and Edward Field, a memoir by playwright Adrienne Kennedy, and Joyce Carol Oates's novel *Blonde*. (In our attempt to study the literature of adoration more generally, we may also read selections from Marcel Proust and Michel Leiris.) We will read thespian autobiographies, to understand the poetics of star self-construction (perhaps Joan Crawford's *My Way of Life* or Marilyn Monroe's *My Story*). Above all, we will analyze one star per seminar meeting: for example, one week we will read Richard Dyer's essay on Judy Garland, screen *I Could Go On*

Singing, and discuss the Garland "star-text." Our film personalities will be relics (or casualties) of the great era of the Hollywood machine (possibilities include Monroe, Garbo, Garland, Crawford, as well as Josephine Baker, Elizabeth Taylor, Montgomery Clift). The queer subcultural investment in star culture is one of this course's foundations.

Students will be required to write an essay about a star--not necessarily one of the stars we are analyzing in seminar--and to present a portion of the paper, as a work in progress, to the class.

86400

W, 6:30-8:30 p.m.

Psychoanalysis and Modern Aesthetics

Prof. John Brenkman

This seminar will investigate the uneasy relation between modern aesthetic theory and psychoanalysis by revisiting the concept of creativity. Even where aesthetic and literary theorists disparage the concept of creativity as a leftover of romanticism, they tend to assume that the reception of artworks recapitulates in reverse the production of artworks. Does this assumption hold up? Can the creative process of the artist or writer be approached without romantic conceptions of subjectivity? Where do modern aesthetics and psychoanalysis dovetail, and where do they diverge, on these questions? Psychoanalysis has proposed various, frequently incommensurate models of creativity: dreaming, jokes, day-dreaming, "fundamental fantasies," play, and melancholia. Where do such unconscious "sources" of art stand in relation to the expressive means of art (technique, tradition, form, and so on)? Our readings in modern aesthetics will concentrate on Nietzsche, Heidegger, and Merleau-Ponty. Psychoanalytic theorists will include Freud, Winnicott, and Lacan as well as theorists in the Lacanian tradition, principally Maud Manonni, Julia Kristeva, and Marie-Claude Lambotte. Literary works will include novels by Virginia Woolf, Henry James, and Dale Peck.

86700

W, 4:15-6:15 p.m.

The Literature and Culture of WWI

Prof. Jane Marcus

Classic war novels, films and poetry will be covered. But the emphasis will be on the Other World War I, in the work of women, South Asians, gays, the Irish and blacks. The body in pain and constructions of masculinity will be studied in painting, monuments and historical narratives as well as fiction. The question of the remembrance of the war as it is represented by contemporary fiction and Pat Barker's Regeneration trilogy. All Quiet on the Western Front will be read along with Not So Quiet..., a women's novel, and Mulk Raj Anand's Across the Black Waters. Margaret Higonnet's Lines of Fire anthology reprints work by women from all over the world. Pacifist and feminist critiques of the war will be read, along with the classic historical

works on this very literary war, Gertrude Stein's *Wars I have Seen* and a collection of women's plays about the war.